

The Musical World.

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED. IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

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VOL. 35.—No. 21.

SATURDAY, MAY 23, 1857.

PRICE 4d.
STAMPED 5d.

MISS LASCELLES.—Letters to be addressed to 28, York street, Portman-square.

MR. TENNANT has returned to town for the season, having concluded his operatic tour with Miss C. Hayes. All engagements for Mrs. Tennant and himself to be addressed to their residence, 42, Conduit-street, Regent-street, W.

SIGNOR GUGLIELMO, 19, Old Bond-street.

MADAME COMTE BOREHARDT, Prima Donna from the Royal Opera, Brussels, begs to announce her arrival in London for the season. Letters to be addressed to the care of Boosey and Sons, 28, Holles-street.

HER MAJESTY'S THEATRE.—Piccolomini, Giuglini, Violetti, Belletti.—Thursday next, May 28th, Extra Night.—**LUCIA DI LAMMERMOOR.** Lucia, Piccolomini; Edgardo, Giuglini. To conclude with the new Ballet, by M. Massot, entitled **ACALISTA**. For particulars see Bills. A limited number of boxes have been specially reserved for the public, and may be had at the Box-office at the Theatre, Colonnade, Haymarket. Price, 21s. and £1 11s. 6d. each.

HER MAJESTY'S THEATRE.—**GRAND MORNING PERFORMANCE**, Monday, June 1, 1857.—Piccolomini, Albion, Giuglini, Bottardi, Violetti, Benevenuto, Belletti.—To meet the many applications that have been made, and to accommodate the numerous families resident in the environs, a Grand Extra Performance will take place on Monday morning, June 1, when will be performed Verdi's Opera, **LA TRAVIATA**. Violetta, Mademoiselle Piccolomini; Alfredo, Signor Giuglini; Germont, Giorgio, Signor Benevenuto. To be preceded by Rossini's Opera, **IL BARBIERE DI SIVIGLIA** (arranged in One Act). Rosina, Madame Albion; Il Conte d'Almaviva, Signor Bottardi; Basilio, Signor Violetti; Bartolo, Signor Benevenuto; and Figaro, Signor Belletti. In the Lesson Scene, Madame Albion will introduce Rodé's celebrated Variations.

Between the Operas a **DIVERTISSEMENT**, in which the principal artists of the establishment will appear.

Morning Dress only will be necessary. Doors open at One, to commence at Half-past One, and end at Half-past Five o'clock.

Pit and One Pair Boxes, £4 4s.; Grand Tier ditto, £5 5s.; Second Pair ditto, £3 3s.; Half Circle ditto, £1 11s. 6d.; Pit, 8s. 6d.; Pit Stalls, £1 1s.; Gallery Stalls, 5s.; Gallery 3s. Application for Boxes and Tickets to be made at the Box-Office of the Theatre, Colonnade, Haymarket.

HER MAJESTY'S THEATRE.—Under the immediate Patronage of Her Majesty the Queen, His Royal Highness Prince Albert, Her Royal Highness the Duchess of Kent, and Her Royal Highness the Duchess of Cambridge.—**MR. BENEDICT** begs respectfully to announce that, in lieu of his Annual Concert, he has made arrangements with the direction to give **THREE GRAND MUSICAL FESTIVALS**, dramatic, classical, and miscellaneous, on Wednesday Mornings, June 10, 24, and July 8. The artists will include Mesdames Piccolomini, Spezzi, Ortolani, and Mad. Albion; Sig. Antonio Giuglini, Herr Reichardt, Mr. Charles Braham, Sigs. Belletti, Benevenuto, Rossi, Corsi, and Violetti, supported by the chorus and orchestra of that great musical establishment. One portion of the concert will be conducted by Sig. Bonetti, and another by M. Benedict.

The Programme will include Mendelssohn's posthumous finale to the Opera of **LORELEY**, performed for the first time in England on the Stage, and other important works. Instrumental performers of the greatest eminence have been secured. Full particulars will be duly announced.

The Performances have been fixed to commence at Two, and terminate at Five o'clock.

Subscription Tickets (transferable) for the Three Concerts: Private Boxes to hold Four Persons—Boxes, Pit tier, £6 6s., Grand tier, £8 8s., One pair, £5 5s., Two pair, £4 4s., Upper Boxes, £3 3s.; Pit Stalls, £2 2s., Pit, 15s., Gallery Stalls 10s., Gallery, 5s.

Prices for each Single Concert: Private Boxes to hold Four Persons—Boxes, Pit tier, £3 3s., Grand tier, £4 4s., One pair, £2 12s. 6d., Two pair, £2 2s., Upper Boxes, £1 11s. 6d.; Pit Stalls, £1 1s., Pit, 7s., Gallery Stalls, 5s., Gallery, 2s. 6d.

Application for Tickets may be made at all the principal Librarians and Music Sellers; of Mr. Benedict, 2, Manchester-square; and at the Box-Office of the Theatre.

MR. ALFRED MELLON'S ORCHESTRA, known in London and the provinces as the **ORCHESTRAL UNION**, can be engaged for Concerts on Mondays, Wednesdays, and Fridays, in the evening; or Tuesdays, Thursdays, and Saturdays, in the morning, during the season. For terms apply to G. Dolby, Esq., 5, Hinde-street, Manchester-square.

HERR CARL KLINDWORTH begs to announce his **SOIREE MUSICALE** at the **BEETHOVEN ROOMS**, 76, Harley-street, at 8 o'clock on Friday evening, June 5th. Vocalists—Mlle. Jenny Bauer and Herr Rudolph. Instrumentalists—**MM.** Rubinstein, Sainton, Ries, Paque, Severn, Svendsen, Pape, Eckoff, and Klindworth. Conductor—**M. Benedict**. Tickets 10s. 6d. each, at Messrs. Cramer and Co.'s, 201, Regent-street; Ewer and Co.'s, 290, Oxford-street; Schott and Co.'s, 129, Regent-street; and of Herr Klindworth, 9, Manchester-street, Manchester-square.

MR. REDFEARN has the honour to announce that his **EVENING CONCERT** will take place at the Hanover-square Rooms, on Tuesday, June 2. Artists: Madame Clara Novello, Misses Messent and Dolby; Messrs. Reilfearn, Wallworth, H. Blagrove, Aylward, Robert Barnett, Harold Thomas, and W. G. Cusins.—Tickets, 7s. each, to be had at the principal music-sellers. Stalls, 10s. 6d. each, to be had only at Mr. Redfearn's residence, 18, Albany street, Regent-park, N.W.

MR. HENRY FORBES begs to inform the Public that the first performance of his Oratorio, "**RUTH**," will take place on Monday evening, June 22nd, at the **HANOVER-SQUARE ROOMS**. Principal Vocalists—Madame Clara Novello, Miss Dolby, Mr. Lockey, Mr. Lawler, and Mr. Weiss. The Band selected from the Opera and Philharmonic Orchestras. The Chorus of 50 from the Royal Italian Opera. Reserved Seats, 10s. 6d.; Single Tickets, 7s.; to be had of Mr. H. Forbes, 3, Upper Belgrave-place; and at all the principal Music-sellers.

MR. and MRS. ALFRED GILBERT and Miss **SUSANNA COLE** beg to announce that their **FIRST GRAND MATINEE** of **CHAMBER MUSIC** (Fifth Annual Series), will take place at Willis's Rooms on Saturday, May 30th, from 3 to 5. Madame Enderssohn and Mr. Sims Reeves, Mrs. Alfred Gilbert, Miss Susanna Cole, and Signor Ghibelli, **MM.** Sainton, Clementi, Webb, Paque, B. Wells, Alexandre Billet, Aguilar, and Alfred Gilbert. Stalls, 10s. 6d.; unserved seats, 5s.; may be obtained at the music warehouses; of Miss Cole, 63, Berners-street, or Mr. Alfred Gilbert, 13, Berners-street, Oxford-street, W.

MISS STABBACH has the honour to announce that her Annual Concert will take place at the Hanover-square Rooms on Tuesday evening, May 26th. Vocalists—Miss Dolby, Miss Stabbach, Herr von der Osten, Mr. Allan Irving, and M. Jules Lofort. Instrumentalists—Madame Clara Schumann, M. Sainton, Herr Oberthür, and Herr Engel. Conductors—Herr Wilhelm Ganz and Mr. Francesco Berger. Tickets—Numbered Stalls, 10s. 6d.; Reserved Seats, 5s.; to be had of the Principal Music-sellers, and of Miss Stabbach, 11, Edgeware-road, Hyde-park.

M. J. PASQUALE GOLDBERG begs respectfully to announce that he will give a **MATINEE MUSICALE** on the 16th of June, at Dudley Gallery, Piccadilly (by the kind permission of Lord Ward), on which occasion his sister, Madame Goldberg-Strozzi, Prima Donna of La Scala, Carlo Felice, and Gran Lico, will make her First and Only Appearance in England this season. Several of M. Goldberg's new vocal compositions will be introduced. Further particulars will be duly announced.

MRS. JOHN MACFARREN'S SECOND MATINEE OF **PIANOFORTE MUSIC**, at 27, Queen Ann-street, on **SATURDAY** next, when she will be assisted by Herr Ernst, Signor Bottesini, Mr. Walter Macfarren, Mr. Millard, Madame Enderssohn, Madame Lemmens Sherrington, and Miss Dolby. Programme.—Part 1. Sonata in G (piano and violin), Beethoven. Aria, Puccini. Aria, Mozart. "Lieder ohne Worte" (piano), Mendelssohn. Song, Mendelssohn. Song, Balfé. Solo (violin), Ernst. Song, Macfarren. Fantasia (piano), Prudent. Part 2. Duet in A (piano). "Allegro brillante," Mendelssohn. Song, Liders. Solo (contrabasso), Bottesini. Ballad, Macfarren. Nocturne and Tarantella (piano), Chopin and Heller.

COLOGNE CHORAL UNION.—**DER KOLNER-MANNER-GEANG-VEREIN** (50 MEN VOICES) under the direction of **HERR FRANZ WEBER**.—**MR. MITCHELL** begs to submit the arrangements for the first week:—Monday afternoon, May 25th, Tuesday, 26th, and Wednesday, 27th, at Hanover Square Rooms; Thursday evening, 28th, Exeter Hall; Friday afternoon, 29th, Saturday afternoon, 30th, Hanover Square Rooms.

The Afternoon Concerts will commence at half-past three, and the Evening Concerts at half-past eight.—The engagement of this distinguished Society is positively limited to Two Weeks.—Tickets for the whole of the above Concerts may be secured at Mr. Mitchell's Royal Library, 33, Old Bond-street; and at the Office, No. 6, Exeter Hall.

RE-UNION DES ARTS, 76, Harley-street.—The next Soirée will take place on Wednesday, April 22nd, and will commence at Eight o'clock precisely.

MR. C. GOFFRIE, Manager.

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CALE, at WILLIS'S ROOMS, MONDAY NEXT, May 25, at Half-past Two. Artists: Madame Weiss, Miss Dolby; Messrs. Reichardt, Sauton, Watson, Lucas, Harold Thomas, R. Blagrove, and W. G. Cusins. Stalls, 10s. 6d.; and tickets, 7s., at the music-warehouses; and of Mr. W. G. Cusins, 65, Upper Norton-street, W.

SIGNOR GIULIO REGONDI begs to announce that his ANNUAL CONCERT will take place at Willis's Rooms, on Tuesday Evening, June 9, at half-past 8 o'clock. Vocalists—Madame Sherrington Lemmens, Madlle. Ferretti, Signor Marras, Mr. Allan Irving, and the gentlemen of the Orpheus Glee Union. Instrumentalists—Pianoforte, Herr Telesco; Harp, Mr. Boleyn Reeves; Violoncello, Herr Liddel; Concertina and Guitar, Sig. Giulio Regondi; Pianiste-Accompagnateur, Sig. Vera. Reserved seats, Half-a-guinea each; Tickets, 7s. each, to be had of the principal music-sellers.

IMPERIAL LIFE INSURANCE COMPANY.—1, OLD BROAD STREET, LONDON. Instituted 1820. T. GEORGE BARCLAY, Esq., Chairman. MARTIN T. SMITH, Esq., M.P., Deputy-Chairman.

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At the Fifth Appropriation of Profits for the five years terminating January 31, 1856, a reversionary bonus was declared of £1 10s. per cent. on the sums insured, and subsisting additions for every premium paid during the five years. This bonus, on policies of the longest duration, exceeds £2 5s. per cent. per annum on the original sums insured, and increases a policy of £1,000 to £1,638.

Proposals for Insurances may be made at the Chief Office, as above; at the Branch Office, 16, Pall-mall, London; or to any of the Agents throughout the kingdom.

BONUS TABLE,

SHOWING THE ADDITIONS MADE TO POLICIES OF £1,000 EACH.

Date of Insurance.	Amount of Additions to Feb. 1, 1851.	Addition made as on Feb. 1, 1856.	Sum Payable after Death.
	£ s. d.	£ s. d.	£ s. d.
1820.....	523 16 0	114 5 0	1638 1 0
1825.....	382 14 0	103 14 0	1486 8 0
1830.....	241 12 0	93 2 0	1334 14 0
1835.....	185 3 0	88 17 0	1274 0 0
1840.....	128 15 0	81 13 0	1213 8 0
1845.....	65 15 0	79 18 0	1145 13 0
1850.....	10 0 0	75 15 0	1085 15 0
1855.....	—	15 0 0	1015 0 0

And for Intermediate Years in proportion.

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PIANO may now be seen at the depot, 33, Soho-square. By the application of this principle a heavier string can be used, the result of which is, that the full power of a grand is obtained from a cottage instrument, at the same time the wires and the frame on which they are strung expand and contract with change of temperature equally and together, so that the necessity for frequent tuning, as in the ordinary instrument, is entirely obviated. For fulness and roundness of tone, with extraordinary powers of modulation, these instruments are quite unequalled, at the same time the price is no higher than that of an ordinary piano.

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WHEATSTONE'S TEN GUINEA HARMONIUM

Manufactured expressly for Churches, Chapels, Schools, &c., is made on a greatly improved construction, combines all the latest improvements, and is manufactured solely by them; it has the compass of five octaves, an expression stop, and possesses a powerful rich quality of tone, answers with the greatest rapidity to the touch, and can be produced loud or soft at pleasure. It has a substantial oak-case, can be warranted in every respect, and is indispensable to the school-room, singing-class, &c. The Ten Guinea Harmonium will be taken in exchange for any more expensive ones at full price if required. The more expensive Harmoniums, with from three to ten stops, range from 15 to 30 guineas. They are equally adapted to the church or drawing-room; for the former it will be found most valuable, and in many respects preferable to the organ.

Messrs. WHEATSTONE obtained the only Great Exhibition prize for Harmoniums in 1851.

The MECHANICAL and FINGER HARMONIUM, which can be used mechanically or not, without any preparation. This is a perfectly new invention of Messrs. Wheatstone and Co., and can be seen only at their ware-rooms. This instrument will be found to be particularly useful when the Harmonium performer cannot always attend.

The PIANO HARMONIUM is made expressly for playing by the same performer with the Pianoforte.

Messrs. WHEATSTONE and Co. have just received a large assortment of the ALEXANDRE HARMONIUM, for which Messrs. Alexandre et Fils received the French medal of honour, including the different instruments with and without the percussion action, and that with the expression à la main at Reduced Prices.

These Harmoniums have been brought to the greatest perfection, and are equally adapted as an accompaniment to the voice or pianoforte, and have been pronounced the best by Adam, Aubert, Liszt, Rossini, Thalberg, &c.

Also the SIX GUINEA HARMONIUM, or rather SERAPHINE, with 4 octaves, suitable for Sunday Schools and small Singing Classes.

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IMPORTANT AND NOVEL FEATURE IN

BOOSEY AND SONS' STANDARD OPERAS. Pianoforte Solo. In order to increase the attractions of this Series, the Publishers have added to each Opera one or two pages of letter-press matter, containing a detailed description of the plot of the opera, with references to the situation and character of every piece of interest in the work. By this important addition, the Pianoforte adaptation will be found to answer the purpose of a Vocal Score, enabling persons to acquire a complete knowledge of the character of music. The price of each Opera remains the same as before.

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BOOSEY'S UNIVERSAL CLARINET TUTOR,

Comprising preliminary instructions, directions for the adjustment of the mouthpiece and reed, mode of producing a good tone, studies on the trill in various keys, exercises in all keys, major and minor; exercises on intervals, and the chalumeau, or lower register of the clarinet, the staccato, on syncopation, the turn, arpeggios, etc., etc.; and all the best exercises and studies from Klose's celebrated Clarinet School. The whole compiled by J. Williams, Solo Clarinet-player at the Philharmonic Musical Festivals, &c., and a member of Her Majesty's Private Band. The first number of the above work will appear on the 15th of June, and the remaining numbers on the 15th of the three following months. The complete work will contain upwards of 100 closely-printed pages.

London: Boosey and Sons, 24 and 28, Holles-street.

REVIEWS.

"THE BARD," a selection from Gray's Ode, set to music for a baritone voice, and chorus. By Edwin George Monk, Mus. Doc., Oxon.

Mr. Monk is a conscientious labourer in the field of art. He has set the stirring lines of Gray in a kindred spirit, and if neither genius nor the manifestation of very great practical experience stamps his composition, it everywhere betrays the marks of serious intention, accompanied by a worthy resolution to steer clear of common-place and triviality.

The ode is distributed into eight pieces—a march in C major, which conjures up strong reminiscences of the march of the Levites in Mendelssohn's *Athaliah*—a chorus in C minor, "Ruin seize thee, ruthless king," commencing with a bold subject in close sympathy with the words, and conducted generally with vigor, although occasionally open to the charge of diffuseness—an air for bass voice in A flat, "Hark how each giant oak," which has no particularly salient characteristic—a chorus in F, "Cold is Cadwallo's tongue," a clever example of eight-part writing—an *arietta* in B flat, for bass, "Dear lost companions," which is melodious and expressive—an incantation chorus (eight parts) in C minor, "Weave the warp and weave the woof," which may pass among incantations as not a bad incantation, the opening in choral unison being very effective, and the character of the accompaniment always well carried out—a recitative and air in F, for bass, "Stay, oh, stay, nor thus forlorn," which has some good points and a certain sustained energy—and lastly, a double chorus in C major, "What strings symphonious," containing a short but skilfully conducted fugue on two subjects, ("What rapture calls,") which brings the *cantata* to a brilliant termination.

This composition gained for the author his doctor's degree at Oxford. "Many a time and oft" has such a distinction been far less worthily earned.

SYMPHONIE No. 1, in Es dur—für Orchester—von Joseph Street, Op. 4. *Partitur*. Leipzig: Breitkopf & Hartel.

If there were a dearth of symphonies we could understand why the above fluent succession of common-places should have been engraved in full score; but as there is not a dearth, but rather a glut of symphonies, we cannot understand why Herr Street did not preserve "No. 1" in MS. as a relic of his early studies.

"GLAD TIDINGS" (*Frohe Botschaft*.) Arranged for the pianoforte. T. W. Naumann.

"Ring the changes" pleasantly enough on a simple German waltz-tune.

"THE LANCERS," Polka Anglaise. Alphonse Leduc. The last figure of the "Lancers" turned into a polka.

"THE ELLIOT POLKA." By Bessie Hancock. A polka in F, with a second theme in A flat.

"WHILE THE SUMMER ROSE SHALL BLOW." Written by H. Montague, Esq. Composed and dedicated to the Countess of Waldegrave by Fredrick Shrivall.

A smooth sentimental ballad, the burden of which is that the poet will love his mistress under all sorts of circumstances—and we presume the composer likewise.

"A SONG OF SPRING." Reverie for pianoforte. John Sewell.

A pretty, but somewhat insipid *nocturno* in B flat—correctly written, easy and common-place.

"THE REASON WHY." Words by J. P. Douglas. Music by G. A. Macfarren.

One of those finished trifles of which Mr. Macfarren is prolific. The words, too, of Mr. Douglas are spontaneous.

"ORATORIO SONGS," selected from Scripture. The music by Edward Clare. Nos. I. and II.

No. I. is "Ruth's entreaty to Naomi." No. II, "Consider

the lilies how they grow." We find nothing particular to notice in the music of either.

"OUR OLD HOME." Words by H. M. Music by J. Ella.

A very nice song, with a pretty picture of a comfortable country house upon the title-page. If the director of the Musical Union would write more songs and less slander he would better consult his own conscience and the independence of Music.

BEAUTY IN TEARS.*

(For Music.)

By JAMES HIKKINS.

Lo! the bright eyes of beauty we see faintly beaming
Through dim pearly tears, the hearts' fountains of pain;
Like the sun's brilliant orb through the morning mist gleaming,
When night's sable curtain withdraws from the plain.
Those tears show the lone heart is bow'd down by sorrow,
Then be it our duty to charm them away,
That bright smiles of gladness may beam on the morrow,
Where dark storms o'ershadow life's prospects to-day.
From the fair face of Heaven the darkest shades vanish,
And gay spring-flowers smile though chill winter has frowned;
And the breast fraught with anguish may tears and sighs banish,
If the pure balm of FRIENDSHIP be shed o'er the wound.
Ah! cold is the heart, let who'er may possess it,
That would not cheer the soul in affliction's dark reign
And soothe the soft bosom that strives to suppress it,
And restore beauty's eyes to their lustre again.

* The words of this Song are copyright.

THE PERILS OF PIANO-PLAYING.

(From Punch.)

WE copy the subjoined paragraph from the programme of a recent "high art" concert:—

"With this discord begins the *finale* ff and at the fifth bar, in rapid descent, hurled from the top to the bottom of this murmuring volcano, as M. Lenz calls it, a hurricane of notes plunge into the abyss below, a few passages of octaves in the bass *dimin.* leading to the subject at the twentieth bar."

If it be difficult to fancy a volcanic hurricane, we are still more puzzled to imagine how, as in this instance, the idea of one could be suggested by a piece on the piano. Had it been a trombone, or an ophicleide, or a pair of bagpipes, perhaps the comparison might have less astonished us. But a hurricane on the piano is the less easy to conceive of, seeing the piano is not even a wind instrument.

We have heard of performers giving themselves airs, and it is not uncommon, we believe, to find a first-rate *artiste* apt to storm a bit occasionally. Their blustering, however, is all done behind the scenes, and not allowed to interfere with the comfort of the public. But when we hear that a hurricane has happened at a concert, we think, with trembling, that the audience might have all been blown away by it. In the above case happily we may assume that they escaped, as we have seen no mention in the papers to the contrary. It will be well, however, when such pieces are performed in future, to announce for the assurance of the nervous public, that the audience will be properly protected against accidents. We are not afraid in general of what is called "descriptive" music, except that we have sometimes a fear of being bored by it. But when it be of the description mentioned in our extract, and combines the attributes of simooms and volcanoes, we confess we should hardly think it safe to sit it out, unless, as a preventive to our annihilation, we were permitted to be tied down to our seat, and clothed from head to foot in unburnable asbestos.

* Ella's "Analytical Programme" of the Musical Union.

MOZART'S ORIGIN.—A German etymologist prides himself on having found out the meaning of Mozart's name. He says, "It is derived from *Mus*, the abbreviation of *Musica* afterwards corrupted into *Mos*; and *Art*, that explains itself. Thus, he chuckles over the discovery that Mozart is the same as *Mus-Art*, and means literally, "The Art of Music." For once, we are half inclined to believe in German philology.—*Punch*.

HANDEL.*

"Of all the arts, music is that which brings the greatest consolation to the mind, when consolation is possible." Such are the words forming the commencement of the preface affixed to the biography of the great German musician, just published by M. Victor Schœlcher, and which he has written to beguile the weary hours of exile. He had learnt to admire and venerate the oratorios of Handel, during three previous visits to this country, as well as in France, in the constant society of classical amateurs. Out of this, sprang a desire to become acquainted with all the other works of the "giant of music," and a determination to write his life. The fruits of this determination are now before us, and we are bound to say that M. Schœlcher has spared neither time nor trouble in the execution of his design. His was a labour of love. He has consulted every available authority, and laid the result before his readers with a spirit of impartiality and justice which entitle him to great praise. For the present, we shall refrain from entering on a criticism of his book and content ourselves with giving our subscribers a short epitome, almost in the author's own words, of its contents. Whatever remarks we have to offer, will be appended to this epitome.

George Frideric Handel, as M. Schœlcher writes the name, was born in Halle, on the Saale, in the Duchy of Magdeburg, Lower Saxony, on the 23rd February, 1685. His name, by the way, is written in various manners. We ourselves have constantly written it, in the *Musical World*, Händel, the orthography mostly adopted in Germany at the present day. It has, however, at various times and by various persons, been spelt Hendel, Händeler, Hendeler, Hendtler, Hendall, Hendell, Handle, Hondel, and Haendel, which last is the equivalent of Händel. His true names, however, as proved by the registers of the Lutheran church of Notre Dame de St. Laurent, at Halle, are Georg Friedrich Händel, though he himself, from the commencement of his residence in England down to the day of his death, used to sign George Frideric Handel.

At first, his father, who was a surgeon, and sixty-three years of age, when his son was born, opposed to the uttermost the decided vocation which the future composer of the *Messiah* manifested for music. But all his precautions were in vain. According to the received report, the child found means to procure a clavichord, or dumb spinet. This he concealed in a garret, where he used to play when all the household were asleep, and at seven years of age, without having received any assistance, he found that he could play upon the instrument. On the representations of the Duke of Saxe-Weisenfelds, who told the father that it was a sort of crime to stifle so much genius—for the Duke had accidentally heard the child play on the organ in the Ducal chapel—the old man yielded, and Handel was allowed to take lessons of Herr Sackau, or Zackau, the organist of the Cathedral at Halle. His progress was wonderful. He soon learned all his master could teach him, and, in 1696, was sent for further instruction to Berlin. Here he was looked upon as a prodigy, and the Elector, wishing to become the patron of so much genius, wished to send him to Italy. But his father did not consider it advisable that the boy should be so enchained to the Court of Berlin, and consequently recalled him rather hastily to his native town. Shortly afterwards, the old gentleman died. Handel, not wishing to be a burden to his aged mother, was now under the necessity of providing for his own existence. His great desire was to proceed to Italy, but, not possessing sufficient means, he proceeded to Hamburg, July, 1703. Mattheson tells us: "At first he played the *violin di ripieno* in the orchestra of the opera-house, and he acted the part of a man who did not know how to count five, for he was naturally prone to dry humour. But the harpsichordist being absent, he allowed himself to be persuaded to replace him, and proved himself to be a great master, to the astonishment of everybody, except myself, who had often heard him in private."

Mattheson, besides being a writer, was likewise a composer, a singer, and an actor. He had been from the beginning of

Handel's stay in Hamburg, on very friendly terms with him, but their intimacy was nearly concluding in a very tragic manner. Mattheson was accustomed to sing the part of Anthony in an opera of his own, entitled *Cleopatra*. After the hero was killed, Mattheson had been in the habit, during the lifetime of the former director, Kaiser, of conducting the remainder of the opera himself. But Handel was less accommodating, and when the resuscitated Anthony appeared, refused to give up the harpsichord. Mattheson left the theatre, at the conclusion of the performance, with Handel, whom he loaded with reproaches, and to whom he finally administered a box on the ear. Swords were drawn, and the two fought in front of the theatre. Luckily for art, Mattheson's weapon was shivered on a large metal button of Handel's coat. The combatants were subsequently reconciled, and once more became good friends.

Handel's first dramatic work, *Almira, Queen of Castile*; or, *the Vicissitude of Royalty*, was produced on the 8th January, 1705. It was immediately followed on the 25th February, by *Nero*; or, *Love obtained by Blood and Murder*—then by *Daphne* and by *Florinda*, produced, in M. Schœlcher's opinion, in 1706. A copy of *Almira* is in the Berlin Library. The other three works are lost.

Handel's great desire was still to visit Italy. Prince Gaston de Medici, brother of the Grand Duke of Tuscany, whom he met at Hamburg, proposed that he should accompany him to Florence. But our hero was actuated by a spirit of independence which never deserted him. He preferred waiting until he could carry out his wish with his own resources. After having saved from his pay at the theatre, and the emoluments he had derived from giving lessons, two hundred ducats, in addition to what he had forwarded his mother, whom he never forgot, he, at length, set out for Italy, arriving, as M. Schœlcher, in the absence of authentic documents, is inclined to believe, about the month of July, 1706, at Florence, where he remained till the end of the year. Here he produced *Roderigo*, for which the Grand Duke presented him with a service of plate, and a purse containing a hundred sequins.

He next visited Venice, about the beginning of the Carnival of 1707. For the Venetians, he composed, "in three weeks," *Agrippina*. It was received with enthusiasm, the theatre resounding with cries of "*Viva il caro Sassone!*" According to Mainwaring, who is M. Schœlcher's authority for this fact, it was in *Agrippina* that Handel first introduced the French horn, which had been lately invented in France, but was almost unknown to the Italians. But Mainwaring is in error, for his assertion is disproved by the best of all authority—the score of *Agrippina* itself, in which nothing resembling the French horn is to be found. Handel did not employ the French horn till the year 1715, in his *Water Music*.

After a sojourn of three months Handel quitted Florence for Rome, which city he reached on the 4th April, 1707. Among the MSS. now at Buckingham Palace, there is a *Dixit Dominus* and a *Laudate Pueri*, both bearing the date of this year. The oratorio of the *Resurrezione* is dated "Rome, 4 d'Aprile, 1708." Hence it is evident that Handel remained at Rome for at least one year. It is also probable that, during this period, he composed *Silla*, an opera not mentioned by any author, but of which M. Schœlcher found many fragments in Buckingham Palace, besides a complete copy. It seems never to have been represented. Mr. Lacy has discovered that Handel used, at least, a third part of it for his *Amadigi*, in 1715.

Handel gained many powerful friends at Rome. The *Resurrezione* was, it would seem, written in the house of the Marquis di Ruspoli. Another of the young musician's friends and patrons was Cardinal Pamphili, who wrote a little poem, called *Il Trionfo del Tempo*, of which Handel made an oratorio, performed at the house of another Cardinal, Ottoboni, who was very partial to the young Saxon. *Il Trionfo del Tempo*, which is still unedited, although written at a time when even scenic duets were still very rare, contained two long quartets.

At Rome, Handel met an old acquaintance, Domenico Scarlatti, thought to be the best player on the organ and harpsichord in all Italy. Cardinal Ottoboni persuaded the two to engage in a friendly trial of skill, to determine which was the superior per-

* *The Life of Handel*, by Victor Schœlcher: London, Trübner and Co., 57, Paternoster Row.

former. The victory on the harpsichord was doubtful, but Scarlatti himself acknowledged that on the organ he was surpassed by his rival.

The inscription, in our hero's own handwriting, "G. F. Handel li 12 Luglio, 1708, Napoli," on the chamber trio, "Se tu non lasci amor," proves incontestably that Handel was at Naples that year. It was there he wrote his Italian serenata: *Acis, Galatea, e Polifemo*. In this the action takes place entirely between three personages. There is no division into acts; no chorus, and not even an overture. According to M. Schœlcher, it is more a cantata for three voices, with orchestra, than a serenata. At any rate, says M. Schœlcher, it is not an opera, as Mr. Sterndale Bennett entitles it in his preface to the English *Acis and Galatea* as published by the Handel Society.

In addition to these works, Handel composed, also, during his stay in Italy, many still unedited pieces of music for the Roman Catholic form of worship. Among them may be mentioned a grand *Magnificat*, from which, thirty years subsequently, he drew five choruses and two duets for his *Israel in Egypt*. He composed, likewise, at this period, seven French canzonets.

After paying a second visit to Florence, Venice, and Rome, Handel returned to Germany, and visited Hanover, probably about the autumn of 1709. The Elector, afterwards George I. of England, offered to appoint him his chapelmaster at an annual salary of fifteen hundred ducats. But Handel, who had been pressed by several British noblemen he had met to visit England, would not accept the post, unless on the condition of being allowed to proceed to that country at the expiration of ten months or a year. His terms were accepted. On his way to London he passed through Düsseldorf, whence he could hardly tear himself away, for the Elector Palatinate desired to retain him at any price. Nor did he forget his birthplace, Halle, where he again beheld his mother, who was now blind, and his old master, Sackau. Proceeding thence by the way of Holland, he reached London, at the close of 1710.

Italian music was then very popular among the fashionable world of London. Operas on the "Italian model," that is to say, with dialogues in recitative, were given at Drury Lane Theatre in 1705. In January, 1708, they were transferred to the theatre in the Haymarket. The principal parts were sung in Italian by Italian artists, while the rest of the company sang theirs in English. The first work sung entirely in Italian, by Italian artists, was *Almahide*, by an unknown composer. This was produced at the Haymarket Theatre in January, 1710. The second was the *Hydaspes* of Mancini, but English singing was given between the acts. These foreign performances were vehemently attacked by the writers of the day, among whom we may mention Addison and Steele. But London did not abandon its taste for Italian operas. Aaron Hill, then director of the theatre in the Haymarket, made an English libretto out of the episode of Rinaldo and Armida, in Tasso's *Jerusalem Delivered*. Giacomo Rossi translated it into Italian, and Handel set it to music, and that so rapidly that Rossi was unable to keep pace with him. The opera, which was put on the stage with the greatest magnificence, played fifteen successive nights, a very rare occurrence in those days. The part of Rinaldo, like that of all the operatic heroes of that period, was written for an eunuch, and might, therefore, be sung by a woman contralto. It was revived in 1713, with Mrs. Barbier as Rinaldo. The cavatina, "Cara sposa," in the first act, was to be found, in 1711, upon all the harpsichords of Great Britain. The march was played by the regiment of Life Guards on parade for forty years, and twenty years later, Pepusch made out of it the chorus "Let us take the road," in the *Beggars' Opera*. The *morceau* in the second act, "Il tri-Cerbero," was, also, set to English words, "Let the waiter bring clean glasses," and was for a long time the most popular song at every festive gathering.

Walsh, the publisher, was said to have cleared £1,500 by *Rinaldo*. This drew from Handel the following complaint: "My dear sir, as it is only right that we should be on an equal footing, you shall compose the next opera, and I will sell it." *Rinaldo* was sung by an exclusively Italian company.

After a sojourn of six or seven months in London, Handel was compelled to return to his duties as chapelmaster at

Hanover. He was not, however, permitted to leave before the Court and public had expressed their regret at losing him. Queen Anne, who admitted him to a farewell audience, made him promise he would return as soon as he could obtain his sovereign's permission. On his way back to his post, he found means to pay another visit to his poor old mother.

It is generally supposed that, while at Hanover, Handel composed for the Elector's step-daughter, the Princess Caroline, the thirteen chamber duets and the twelve cantatas printed in Arnald's edition. But as there are one hundred and fifty cantatas and twenty-four chamber duets of his composition, it would, according to M. Schœlcher, be difficult to determine the precise pieces he wrote while at the little German court. The thirteen duets contain thirty-five strophes, or different movements, while the twelve cantatas include twenty-five recitatives and twenty-eight airs.

But Handel felt himself "cabined, cribbed, confined" at Hanover, and longed to return to a scene more adapted for his genius. Having, therefore, obtained fresh leave of absence, he re-visited England in the month of January, 1712, at the latest, for his *Ode for Queen Anne's Birthday* (dated by Burney 1713) was sung on the 6th February, 1712. The *Theatrical Register*, of March 22, 1712, N.S. (New Style) announces "for Signor Nicolini's Benefit. The music performed before the queen on her birthday, and the famous scene in *Thomyris*, by Scarlatti." Although there is no composer's name mentioned, the date suggested by Burney and that actually given in the *Theatrical Register*, are M. Schœlcher thinks, too near each other to permit the slightest doubt that it was Handel's ode, consisting of airs, duets and choruses, which Nicolini sang on the 22nd March, 1712.

On the 21st of the November following, *Pastor Fido* was produced, and, on the 10th January, 1713, *Theseus*, Valeriano sustaining the principal part in each.

British sovereigns could not have a foreign chapel-master, but, in spite of this, Handel had gained so much reputation by *Rinaldo* and *Pastor Fido*, that, when the peace of Utrecht was concluded, on the 31st of March, 1713, he was selected in preference to all the native composers, including Eccles, the official composer of the Chapel Royal, to write the songs for the solemn thanksgiving. The *Te Deum* and grand *Jubilate*, which were the result, are still distinguished by the name of "Utrecht." They were executed on the 7th July, 1713, but we do not, with certainty, know where, although some writers mention St. Paul's Cathedral as being the place. The Queen rewarded Handel with a life pension of £200 a year.

(To be continued.)

A NEW HANDEL SENSATION.

(From Punch.)

A CERTAIN man was born in 1684 and died in 1759. Between those dates he achieved certain things, whereof the world has heard, but never so nobly as it will hear of three of them in the Crystal Palace in June next. The man was George F. Handel, and the three works in question are the oratorios of *The Messiah*, *Israel in Egypt*, and *Judas Maccabeus*.

During the last ninety-eight years a good deal has been said about these wonders in musical art, and, decidedly it is somewhat too late to discuss them. Happily, one may now be permitted to listen in reverent admiration, not unmixed with awe, as those giant utterances are given forth. No one is even called upon for eloquent description of the sensations he felt, or would be thought to have felt when carried away in the surging and whirling waves of the Handelian music. This is a great comfort. Possibly no such a series of glorious sensations has been permitted to a multitude for the last thousand years, as a multitude, in the right mind, may experience on the three Handel days now coming.

One sensation, however—not exactly glorious—may be felt by thousands. We mean the sensation of gratitude for an escape. Take a minute between the grand acts—take an instant when the colossal harmony is a thing of the past, and let this thought pass through your brain:—This giant, this poet, this

magician, this—what signifies tautology—this Handel—"Was intended for a Lawyer, but—"

There!

On second thoughts. No. Take breath, and do not take that thought with you into the Crystal Palace. Do not mar the magnificent pleasures of the three days by a recollection which has too much of grotesque terror in it to be quite in place. But think over the fact in the meantime—at other times. The man who composed *The Messiah* might have been a Lawyer! Will there be any lawyers in the Palace on those days? Doubtless, for where's that palace, be it ne'er so wide—and so forth. And where—at least where on earth and below it—do they not go? Will they have a sensation? And will it be like the sensation felt by the earth-born horses when Pegasus, for a moment harnessed to the manure-cart, burst his bonds, spread his wings, and flew upwards to the sun. The other horses, being at the work that was fit for them, started, snorted—and pulled away at the manure-cart.

Handel might have been a lawyer! Never forget this when tempted to ungrateful thoughts touching destiny.

A LETTER FROM RICHARD WAGNER ON FRANZ LISZT.

(Concluded from page 318.)

In this peculiar dissimilarity, or originality of view, however, individuality consists, and however objectively this may be developed, that is to say, however comprehensively, and filled solely with the object, our views may be shaped, something which is solely peculiar to the special individuality will always remain clinging to them. But it is through this peculiar something alone that the views are communicated; whoever would appropriate the latter can do so only by the adoption of the former; in order to see what another individual sees, we must see it with his eyes, and only love can succeed in doing so. When we love a great artist, we mean, therefore, to say that we include in the appropriation of his views the same individual peculiarities, which rendered those creative views possible for him. Since now, I never, for my own part, experienced the enchanting and instructive working of this love more plainly than in my love for Liszt, I would, conscious of it, exclaim to those who have misgivings: Trust in him, and you will be astonished at what you will gain by your confidence! If you should hesitate, if you should fear treachery, examine more nearly who he is whom you should trust. Do you know any musician more musical than Liszt? any musician who contains more deeply and more abundantly the whole power of music within himself than he does? Anyone who feels more delicately and gently, who knows more and is capable of more, who is more gifted by nature, and has developed himself more energetically than he has? If you cannot name a second like him, O trust confidently this one (who, moreover, is far too noble-minded to deceive you), and be assured that, by this confidence, you will be enriched most where, while you mistrust, you now fear injury.

Now, * * *, I can say no more, and the latter part of my letter I have, indeed, no longer addressed to you, but to very different persons, so that you will hardly know what to do with it, unless you hit upon the idea of publishing it. Really, on again looking over my letter, I find that I have spoken less to you than to those whom, some years ago, I felt myself so keenly impelled publicly to exhort. When I reflect what confusion I then occasioned, I feel myself relapsing into my old crime, against which I should strictly guard, seeing how ill I fared through it. For my imprudence I deserve punishment, and if you think that by so doing you would injure no one but me, I must be content with your putting this letter into print. If you entertain too kindly feelings to wish not to harm me, and to inflict the punishment incognito, you might name some one else as the author—perhaps M. Fétis, to whom we may attribute anything.

Above all things, however, salute my Franz, and tell him I love him still as I have done!

Your

RICHARD WAGNER.

MR. W. RUSSELL'S LECTURES.

THE personal narrative of the "Special Correspondent," which extended over three days last week, was delivered to such good purpose, that the series is resumed this afternoon, at the same place—Willis's Rooms. Thus is Mr. Russell gradually laying the foundation of a wide popularity as a lecturer. The matter of his discussion, which embraces all his experience from his departure for the East to the fall of the Malakhoff, is invaluable, and the enthusiasm which inspires him, when he has lit upon a congenial theme, creates an excitement in all who listen to him. But when, on Monday week, he first entered upon his new vocation, those passages which admitted of no animated description, and were unfitted for florid utterance, seemed a little to embarrass him. He had a new art to learn, and an apt scholar indeed has he proved himself to be, as all who had the privilege of hearing him on Saturday last can amply testify. Not the least interesting circumstance connected with his lectures, was the nature of the audience assembled to hear him. A list of the writers on Monday would look like a muster-roll of the intellect of London. There was not a soul, for whose presence the lecturer would have cared a farthing, who stopped away on the occasion of his appearance, save through the dictates of the sternest necessity. Mr. W. Russell is a "great fact" of the day, and he finds a world ready to acknowledge him.

HERR RUBINSTEIN.

(From the Morning Post.)

DIRECTLY after this highly interesting but severe specimen of classic art,* came something so utterly different in every respect that the effect produced was nothing less than ludicrous. We mean a long, rambling, incoherent affair called a pianoforte concerto, composed and performed by Herr Rubinstein, a Russian pianist, who we believe made his *début* in London on the present occasion. We cannot call it a fair exemplification of the ultra-modern romantic school; for in that, although the forms established by the greatest masters are contemptuously rejected as "lets and hindrances" to the soaring flights of genius, we know of some productions possessing in a very high degree merits of a certain kind. There may be ideas beautiful as new, melody, harmony, and instrumentation, in such "romantic" works, which no true musician could fail to admire, however he might lament the absence of other fine qualities; but anything at once so beggarly in conception, wretched in execution, and pretentious in character as this concerto, we certainly never met with. It has neither a melodic phrase nor an harmonic progression, nor a passage, nor an "effect," that we can bestow a word of praise upon; and the instrumentation is thin, colourless, and awkward as the first attempt of an ill-instructed student. To speak of Herr Rubinstein as a player is a more pleasing task, for he really seems to possess very remarkable powers. His digital dexterity is prodigious, and he executes "tours de force" (as the phrase goes) which for difficulty of a certain kind have, perhaps, never been surpassed. The rapidity and force of his octave-playing is particularly remarkable, and he can run his fingers from one end of the instrument to the other in as short a time as any pianist in existence. He makes quite as much noise, too, as Leopold de Meyer, the famous "lion pianist," who can give the piano twacks worthy of Ben Caunt or the "Tipton Slasher." On this occasion, however, Herr Rubinstein did not thoroughly accomplish everything he attempted, for there was an occasional indistinctness in his execution of bravura passages, which we should have attributed to nervousness but for the extraordinary vigour with which he every now and then "pitched into" the keys. Such sledge-hammer blows could scarcely have proceeded from a nervous man. Noise, however, is not *tone*; and, judging from Herr Rubinstein's performance on this occasion, we should judge him to be deficient in that most rare and valuable quality. We hope, nevertheless, to hear this new pianist again in much better music than his own, for such remarkable powers as he undoubtedly possesses, despite the shortcomings we have noted, ought to lead to very striking results. The two short pieces,

* Bach's overture in D.

which Herr Rubinstein subsequently performed, were no better as compositions than the concerto, and we may therefore be spared the pain of criticising them.

ALBONI.

(From the Morning Herald.)

THAT incomparable vocalist and great favourite of the public, Madame Alboni, made her first appearance this season last evening as Rosina, in *Il Barbiere di Siviglia*. The large and fashionable assembly which congregated to greet her proved that all the attractions of the theatre had not been absorbed by Mdle. Piccolomini and Sig. Giuglini, and the reception she obtained showed that the *habitués* were still alive to the merits of the old and pure Italian style of singing. Alboni, we fear, is the last of the Rossinian school of vocalization, which no one who knows anything of singing will deny to be the true and legitimate school. Composers, however, in search after novelty of effects, have carried the vocalists into a new region, and Rossini and his predecessors in the same field have been forsaken for Meyerbeer, Verdi, and the modern Italians, who copy one or the other. Time was, the glory of every *prima donna* was to excel in Rossini's music, and when every *debutante* essayed her talents in one of his operas. Pasta made her first appearance on the Italian stage in London as Desdemona in *Otello*, Malibran as Rosina in *Il Barbiere*, Sontag in the same part, Grisi as Ninetta in *La Gazza Ladra*, Alboni as Arsace in *Semiramide*—not to mention the *debuts* of lesser constellations. Strange to say, Jenny Lind alone, of all the great artists whose names adorn the roll of fame, not only did not make her first appearance in one of Rossini's operas, but seemed to ignore his music altogether, her efforts in this country in that composer's works being confined to a duet and an air from *Italiana en Algieri*. It is a fact, which was not noted at the time, that the first season of the Swedish Nightingale at Her Majesty's Theatre was the only year in which the *Barbiere* had not been performed since, we think, 1818, when Garcia, Malibran's father, first introduced the opera into England. It must be allowed that Jenny Lind's voice was not well adapted to the music of Rossini, who wrote nearly all his *prima donna* parts for a mezzo soprano. Hence the reason why contraltos so frequently attempt his *soprano* characters with effect. The music, too low for Jenny Lind, suits Alboni to perfection, and thus the most remarkable singing of the present day—that in which the voice, as it were, goes hand in hand with the music—is Alboni's in Rossini's operas. No doubt everybody must lament that the great contralto-soprano should forego, from whatever cause, such splendid achievements as Arsace in *Semiramide*, Malcolm Græme in *La Donna del Lago*, and Pippo in *La Gazza Ladra*. Nevertheless, we must not grumble as long as we have Rosina, Cinderella, and Isabella.

We are not now called upon to discuss the merits of Alboni's singing at length, much less in a part so well known as her Rosina. Her voice is as full, as rich, as exquisite as ever; her intonation as faultless; her phrasing as large; her method as pure; her feeling as unimpeachable. Her facility and ease are still an amazement to the listener—only he is not surprised. Whatever Alboni attempts she perfects, and in such a manner as literally to leave an impression on the mind that there is no difficulty in doing it. From the first cavatina, "Una voce poco fa," to the last trio, "Ah! qual colpo," her singing last night was inimitable. The great points, as on former occasions, were the duet with Figaro, "Dunque io son," and Rode's air and variations, interpolated in the lesson scene, both of which excited the audience to the highest degree of enthusiasm. The last was encoored, when Alboni repeated the final variation—a marvel of pure florid singing, unsurpassed by any vocal effort we remember to have heard.

TERPSICHOorean INTELLIGENCE.—A fashionable journalist calls Madlle. Michelet, the new opera dancer, *premier sujet de danse*. We hope the young lady will dance herself still higher than the position of the first subject of dancing, and become the queen of that accomplishment.—*Punch*.

ELLA OUT ELLA'D.

(To the Editor of the Musical World.)

SIR,—You have amused your readers of late with some choice specimens of English grammar and musical criticism. The following *critique* appears in a penny newspaper of to-day,* and surely equals, in purity of language and profundity of meaning, anything we have read in the so-called "Analytical Programmes:"—

* * * * "The finest treat of the evening was undoubtedly a duet for the concertina and violoncello, played by Signor R * * * and Herr L * * * , which was one of the most perfect efforts of the kind to which it has ever been our good fortune to listen. The subject was the Polish National Air, a simple, plaintive melody, but the variations consisted of roulades, shakes, and transpositions, executed with truly marvellous fidelity and strictness to time. Indeed, so perfect was the attention to this latter point, that it was frequently impossible for the ear to distinguish, during the most prolonged embellishments, that two instruments combined to produce so single an effect."

Will any of your readers explain the above, and oblige,

Yours &c., COMMON SENSE.

London, May 13.

* Morning Star.

MR. ELLA AND HIS RECORD.

To the Editor of the Musical World.

SIR,—In the *Era* of Sunday week, the esteemed musical critic of that journal administers a severe but well-merited castigation to Mr. Ella, whose extraordinary proceedings are at present the subject of general comment. As you may have not seen it, I enclose the paragraph for the benefit of your numerous readers:—

"The 'Record' of Mr. Ella, who represents himself as the managing director of the committee, which, it is alleged, constitutes the Musical Union, we may here mention, is growing more offensive than ever. Instead of confining it to a simple disquisition upon the pieces to be performed, Mr. Ella chooses to connect with it a series of puffs, of the Day and Martin school, *apropos* to the artists he pays to play, but who, whatever may be their individual merit, are surely not served, but dishonoured by his pedantic flatteries. A foreign artist has a wonderful charm in his eyes, let him be Herr Derffel, Hellier, or any of the other mediocrities whom the 'Record,' in its preliminary introductions, has converted into heroes. These silly and nauseous notices, be it observed, are addressed to the special patrons of the Union, whose fashionable gullibility, however, Mr. Ella may accurately measure by these egregious and wilful appeals to their ignorance. We fancy we see him putting his thumb to his nose behind their backs. On the other hand the functions of the independent critics he so completely supersedes as to make it a matter of surprise that he should think it worth his while to invite them at all. But he does not fail to admonish them when they do not acquiesce in his 'foregone conclusions.' Of this we hear of a practical instance upon the occasion of the last concert. A gentleman long honourably connected with the musical literature of this country was denied admission for some offence committed in the columns of the morning journal with which he is allied, notwithstanding he had received the usual form of invitation. This gratuitous and impertinent insult has made considerable sensation in the circle which it immediately concerns. It has been even taken up by the *Times*, the effect of which will probably be to put a stop to the system pursued by Mr. Ella, and which it is but the duty of every respectable journalist to unreservedly and indignantly denounce."

If there were any *esprit de corps* in the London press, Mr. Ella and his Musical Union would henceforth be unanimously ignored.

AN ENGLISH MUSICIAN.

THE HALLE FESTIVAL.

To the Editor of the Musical World.

SIR,—If you will permit me, I would speak on the subject of the Handel Festival. I wish to make a few observations upon your leading article in the present number of the *Musical World* (May 16th). You there speak of cavillers and sneerers at the

Halle commemoration. Let those who would sneer and cavil just remember that it is not only possible, but probable, that the continental festival will be a large and grand affair, extend over more time, be more within view of the whole people, be cheaper, and, above all, will take place on the real centenary anniversary, and in the native town of Handel. The persons who would be inclined to sneer are narrow minded, national bigots, who dislike the German committee organising a German festival, as they dislike everything German, in their jealousy at the musical superiority of that nation. Notwithstanding, the English committee, headed by Sir G. Smart and Dr. Bennett, acting in concert with the Germans—those gentlemen of the narrow-mental boundaries, who sneer—would oppose, through anything and everything, any affair that Germans have to do with, although it be the centenary festival of the death of a great genius. They must remember, since God has gifted *five natives of Germany* with the highest musical genius, and still preserves that nation as the most musical creative territory of the universe, that in their selfish jealousy they are guilty of blasphemy of the most ignorant kind. These remarks may appear sententious, but I respectfully though plainly assert, that ignorance and charlatanism I will never allow to go unnoted. As to the Halle affair being little in comparison, for my own part I declare I would rather have a golden statuette than an unwieldy elephant; but charlatans would rather see the utmost amount of unwieldiness and exclusion, as long as it be English.

In conclusion, I must asseverate that that person is an ignorant charlatan, who would sneer at the Halle Festival, with the inauguration of the statue on the real centenary, whilst the pith of what England is about to do for Handel's memory lies in the assemblage of 2,500 performers in one building, to perform the large number of three oratorios, for three days only, two years before the proper time, and at aristocratic prices. (O! Genuine John Bull!) That person is an ignorant charlatan, who would sneer at the Halle Festival, with the performance of *more than three works*, and the institution of the publication of the whole of Handel's writings in such a manner as to place them even within the reach of the English working man (should there be any who take such an interest in music); whilst England's efforts on behalf of Handel consist solely in the 2,500, the aristocratic prices, and the three oratorios; without a single effort ever being made, even in this music-paying for land, to publish the whole and entire works of the great master, which is, after all, the greatest homage that can be rendered to his memory. And, above all, that person is an ignorant charlatan who, in his selfish national exclusiveness, acting and speaking as though this little island were the only place on the face of the earth, would sneer and cavil at the celebration of the centenary anniversary of the death of a great genius in his own native country, and in the very town where he was born!

I am, Sir, yours respectfully,

BEETHOVENIA.

REIGATE.—On Tuesday evening the half-yearly concert of the Reigate Choral Society was given by the members, professionally assisted by Miss Eliza Hughes, at the Town Hall. The arrangements were under the direction of Mr. E. Thurnam, organist of Reigate Church, who conducted and played the pianoforte accompaniments. Subjoined is the programme.

PART I.—Chorus, "O Father, whose Almighty power," Handel. Air, "With verdure clad" (Miss Hughes), Haydn. Anthem, "When I call upon Thee" (Mass in C), Beethoven. Air, "Wise men flatter" (Miss Hughes), Handel. Chorus, "Kyrie Eleison" (Mass in B flat), Haydn. Anthem, "Praise the Lord, O my soul" (Mass in C), Mozart. Air, "Jerusalem, thou that killest the Prophets" (Miss Hughes), Mendelssohn. Coronation Anthem, "Zadock the Priest," Handel.

PART II.—"The winds whistle cold," Bishop. Ballad, "Sweet Mary of the vale" (Miss Hughes), Ransford. Chorus, "The stars that above us are shining" (Gipsy Chorus in "Preciosa") Weber. Cavatina, "Ascolta! Se Romeo t'uccise un figlio" (Miss Hughes), Bellini. Glee, "Peace to the souls of the heroes," Calcott. Ballad, "The bonnie wee wife" (Miss Hughes), Miles. Glee, "May-day," Muller. "God save the Queen."

The society, consisting of a number of young men of the neighbourhood and several juvenile members, have, as amateurs, attained considerable efficiency. This is owing in no small degree to the careful training they have undergone at the hands of Mr. Thurnam, who, from devotion to art, gratuitously spends much of his time in promoting their advancement. The various pieces were effectively given, the "Gipsy chorus in Preciosa" more especially, sung with great precision, obtained the marked approval of the audience. Miss Eliza Hughes is a promising young artist, possessing a voice of great sweetness and considerable culture. The ballads, "Sweet Mary of the vale" and "The bonnie wee wife" were charmingly rendered, and encored. The cavatina, "Ascolta! Se Romeo t'uccise un figlio," was met with an equally flattering reception. The concert was decidedly successful, and will give encouragement to a society which possesses the sympathies of all who are friendly to the refining influence of music.

THEATRE ROYAL, HAYMARKET.—Monday,

May 25th, THE RIVALS; after which, A NEW FARCE, with ATALANTA; In future the Prices of Admission to this Theatre will be—Stalls, 6s.; Dress Circle, 5s.; Upper Boxes 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d. Second Price:—Dress Circle, 3s.; Upper Boxes, 2s.; Pit, 1s.; Lower Gallery, 6d. Commence each evening at 7.

THEATRE ROYAL, ADELPHI.—Monday, May

25th, JOSEPH CHAVIGNY, or, UNDER THE THUMB, in which Madame Celeste will appear, with Mr. B. Webster. FEARFUL TRAGEDY IN THE SEVEN DIALS. Messrs. Wright and P. Bedford. To conclude with WELCOME LITTLE STRANGER. Messrs. Wright, P. Bedford, Mrs. Chatterly. Commence at 7.

ROYAL PRINCESS'S THEATRE.—Monday, May 25th,

and during the week, RICHARD THE SECOND, preceded by the new Farce, AN ENGLISHMAN'S HOUSE IS HIS CASTLE. Commence at 7.

ASTLEY'S ROYAL AMPHITHEATRE.—Monday,

May 25th, Verdi's IL TROVATORE, with the whole of the recitatives and music, and with equestrian illustrations. Supported by Misses R. Isaacs, and Fanny Huidart; Mr. Augustus Graham, Mr. J. A. Leffer, and Mr. Borani. Conductor, Herr Meyer Lutz. With other Entertainments. Commence at 7.

TO CORRESPONDENTS.

M. H. G.—If we are not mistaken, the first allusion may be found in the romance of Consuelo. About the other, although we have seen it in one of the works of the French lady-novelist, we cannot remember which.

BEETHOVENIAN.—The tune is a corruption of the galop in the ball scene of Gustave III.—that is, if the galop of Auber be not an improvement on the tune.

Notices of various Concerts are unavoidably postponed until next week.

THE MUSICAL WORLD.

LONDON, SATURDAY, MAY 23RD, 1857.

"WHEN will Mr. Ella hearken to good advice?"—inquired one of our reporters, in a recent notice of the Musical Union. We greatly fear not till he is too old to profit by it.

Nevertheless, one so prone as the Director of the Musical Union to insult and question the disinterestedness of those whose painful duty it is to review the performances under his management (and in which, be it remembered, he takes no more active part than Mr. Lumley or Mr. Gye in the representations at the Italian Operas) should be careful never to lay himself open to counteranimadversion. But Mr. Ella fails to exercise this policy. The last "analytical programme," which (like all its predecessors, and the "Record" to boot) is crammed full of absurdities for the "edification and instruction" of his aristocratic patrons, contains an instance of how far the director is "disinterested" when he condescends to preliminary puffing. The subject is Herr Rubinstein, for whom Mr. Ella seems to have imbibed

a sudden fit of enthusiasm, and whose psychology he must have fathomed in a brief interview.

"RUBINSTEIN.—The long expected arrival of this Russian pianist and composer, now in London for a *congé* of only six weeks, creates some interest in the musical world. Vieuxtemps writes us word that, at Paris, Rubinstein has produced the same impression in musical circles as in Vienna and St. Petersburg. Our interview with him, a few days ago, impressed us most favourably. His character is frank and cordial, his opinions on art and artists generous, and sympathetic with all who love art for art's sake, and we trust his reception in this country will be such as his genius and intellect are entitled to receive."

The above might be accepted, by persons sufficiently uninitiated to set any value upon Mr. Ella's opinions, as a spontaneous tribute to the merits of a distinguished artist; but unfortunately a second paragraph follows, which interprets the enthusiasm, and, to use a vulgar metaphor, "lets the cat out of the bag."

"As our engagements were completed before the arrival of Rubinstein, in order to afford our members an opportunity of hearing the music and performance of this great artist, we have engaged Willis's Rooms for an *Extra Matinée*, June 9th. Vocalists and soloists new to the English public will take part in this interesting *séance*. Visitors to pay half-a-guinea. Members to be admitted on payment of half-a-crown, on presenting their tickets."

Thus the puff is made to flavour the advertisement. Herr Rubinstein may well exclaim, "Save me from my friends!" Mr. Ella forgets that he is a mere speculator (*"entrepreneur"* would be the word); and that he neither performs nor composes himself, but simply engages artists to play for him. The fact of his pronouncing a verdict *in advance* upon the merits of his own concerts is sufficiently illogical; but to sit in judgment upon the critics he has invited (for what purpose, if not to criticise?), after the performances are over, and their reports have appeared, is neither more nor less than impertinent. The so-called "analyses" of works contained in the programmes are harmless, although we cannot help thinking they would be still more amusing (and perhaps not less intelligible) were they thrown into verse, like those elaborate descriptions of the virtues and cheapness of their wearing apparel to which the Messrs. Moses have so long accustomed the world.

Would Herr Rubinstein have been endowed with "genius," "intellect," and artistic greatness, had he been engaged, some years since, at M. Sainton's opposition society, the Quartet Association?—and would Madame Schumann be "Queen of Pianists" if she did *not* play at the Musical Union? We merely throw out the questions.

If the taste for *ballet* is expiring,—it may fairly boast of one virtue,—consistency to a principle, that has regulated it for years. It dies true to its maxim.

The maxim is this: Terpsichore is of no nation, and where an orthodox temple of Terpsichore is erected, all worship of the national must be rigidly excluded.

Poor Senora Perea Nena is, doubtless, greatly mortified on discovering how little effect she produces on the *habitués* of Her Majesty's Theatre, by those displays of vigour and vivacity that used to make the walls of Mr. Buckstone's house reverberate with applause. Is the carriage-road that separates the Opera-house from the Haymarket a boundary of taste, so that what pleases on one side of it is distasteful on the other? Senora Perea Nena must fancy that the land about Charing-cross is a sort of debateable ground, and if she sees a street-row in the district, she must naturally take it for a specimen of border-warfare. Are they of different races—the enthusiasts of the small theatre, and the chilly censors of the large one?

No—Perea Nena—such an hypothesis does not hit the point in question. The very persons who would smother you with bouquets at the Haymarket, look with disapproving glances at your achievements on the boards of Her Majesty's Theatre. You are just as graceful, just as charming, just as *piquante* on one side of the way as on the other, but the large house is the temple of Terpsichore. You are a national *danseuse*, and Terpsichore is of no nation. At the Haymarket people may amuse themselves as they please; they are bound to the articles of no creed; and well did they exercise their liberty by applauding the lovely Perea for many successive seasons. But Her Majesty's Theatre is the temple of Terpsichore—and Terpsichore is of no nation.

Why the French school of dancing is patronised at the opera,—and is not France a nation? True, oh learned geographer and politician! but there is nothing national in the French school of dancing. It contains no element of Normandy or of Auvergne,—it springs not spontaneously from Gallic soil, but it is purely the result of artificial culture, and all countries, by their combined suffrages, declare it to be perfect. To what country the dancer belongs is a matter of small moment. At present the chief *danseuses* of Europe are natives of Italy,—but their school is still that of France. Cerito would no more think of indulging in the pure Neapolitan than of dancing a hornpipe.

But did not Duvernay execute a Cachucha, which is still recorded in porcelain,—did not Taglioni proudly sail through a Gitana,—did not Fanny Elssler look all smiles in a Cracovienne,—did not Cerito tell a quaint love-story in a Styrienne? Yes, they did; and great glory they all achieved. But the Cachucha did not come straight from Spain; the Gitana was not the immediate produce of gypsies; the Poles were but the remote ancestors of the Cracovienne; and the Styrienne was no growth of the Austrian dominions. All these pretty nationalities went through a regular course of French idealization. The native dust was carefully shaken from the root of the plant, the flower was washed very carefully, new odours were substituted for its original fragrance. The idealized work had no more to do with the original dance than an elaborate floral arabesque, with the daisy or cowslip that may have suggested it.

Spanish dancing—*bond-fide* unadulterated Spanish dancing—however charmingly executed, will not do for Her Majesty's Theatre. For Her Majesty's Theatre is the temple of Terpsichore, and Terpsichore is of no nation. When people have left off worshipping Terpsichore, the niche in which she stood must be left vacant.

MR. ELLA.

To the Editor of the Musical World.

SIR,—I have just been shown a copy of Mr. Ella's "Analytical Programme" for the last "Musical Union" concert. The mysterious allusions made therein to me as director of a series of "Educational Concerts for the People," recently given at St. Martin's Hall, would be too contemptible for notice, did they not include some *deliberate falsehoods*, which, although timidly and vaguely insinuated, call for some reply. Documentary evidence of Mr. Ella's mendacity is in my hands, and, with your kind permission, shall be published, together with some remarks of my own upon the man and his institution, in your next number.—I remain, Sir, your obedient servant,

HOWARD GLOVER.

13, Keppel-street, Russell-square,
May 22nd, 1857.

HER MAJESTY'S THEATRE.

On Saturday *Lucia di Lammermoor* was repeated, and was followed by a new ballet in two tableaux, entitled *Acalista*, by M. Massot, the music composed and arranged by M. Nadaud. The return of Madame Perea Nena to the boards of Her Majesty's Theatre was hardly expected by the subscribers. The Spanish national dances, so familiar to other Haymarket audiences, seem, however, to please chiefly by their novelty, we are inclined to think. The ballet is well put upon the stage, and some of the dances are striking; but something more attractive was wanted to succeed Mdle. Pocchini and *La Esmeralda*.

On Tuesday the *Figlia del Reggimento* was given for the second time, Herr Reichardt taking the place of Signor Bottardi-Secchi in Tonio. The German tenor was a great improvement on the Italian, and sang the music admirably throughout.

The new ballet, *Acalista*, succeeded.

On Thursday, an extra night, *La Traviata* was repeated, with the ballet, *Acalista*.

Il Trovatore is announced for to-night. The cast includes Madame Alboni as Azucena, Madlle. Spezia as Leonora, and Sig. Giuglini as Manrico.

A morning contemporary has the following neat and epigrammatic notice of the new ballet:—

"The dying song of Edgardo, so charmingly warbled forth by Signor Giuglini, was followed on Saturday by a short ballet entitled *Acalista*, and designed to exhibit in contrast the French and Spanish schools of dancing. Terpsichore herself, represented by Madlle. Rolla, is the chief of the French school, but she has a favourite, named *Acalista*, who, by her Spanish graces, wins the heart of Amyntas, the Muse's sweetheart, and then, being exiled to earth, gains the affections of an enthusiastic young Spaniard. Senora Perea Nena, the favourite Spanish dancer, impersonates *Acalista*, and her sportive feats come in as a pleasant relief to the more formal achievements of choreographic art. The native dances of the Peninsula, however, may create a passing excitement, but the school of France is so deeply rooted in the European mind, and has so much both of principle and prejudice in its favour, that we may as soon expect to see Latin and Greek banished from Eton and Westminster as French dancing from operatic boards. Terpsichore need not lose heart on account of a trifling defeat; all will come right in the end."

Let us hope so, at least, when Rosati and Marie Taglioni come.

ROYAL ITALIAN OPERA.

The most crowded audience of the season assembled to witness the first performance of *La Traviata* on Saturday. The pit, for the first time, was quite full, and there was nearly as many standers as sitters. The excitement was unusual. Of the many causes which led to it, we need only specify Mario's triumph in the part of Alfredo in Paris, and Madame Bosio's success as Violetta at St. Petersburg. It might readily be supposed that the greatest possible attention would be paid to the "getting up" of the opera, to the perfection of details, &c., &c., and, in fact, *La Traviata* was presented in a new light entirely. The ball scene in the second act, for example, was brilliant in the extreme. A veritable ball-room was placed before the spectators, and an animated picture was realised. The dancers danced, the singers sang, the players played, and those who neither danced, sang, nor played, made excellent lookers-on, or perambulated as they would at an Almack's or a Hanover Square Room rout. We have seldom indeed witnessed a more exhilarating or life-like scene. On the other hand, we are not bound to say that Signor Verdi contemplated the introduction of dances into this scene, notwithstanding which authority we agree that dances are indispensable in a ball room.

The success of Mario and Madame Bosio was triumphant. Of Mario we had no doubt, while of Madame Bosio, as far as the singing was concerned, we were under as little apprehension; but we hardly expected to witness such acting from the accomplished cantatrice. Madame Bosio does not throw into the part all the passion we have been accustomed to; but the feeling is not less deep because more quiescent, and there is an atmosphere of grace and nature about the whole impersonation which con-

fers a special fascination. In the music Mad. Bosio was irrep- roachable. The first act especially was a masterpiece of singing. The brilliancy of the air "Ah! forse è lui" has seldom been surpassed, and the popular "Libiamo" was instinct with grace and expression. In the second act there is not much to exhibit the art of a great vocalist. In the last, however, she was admirable, and created an unusual sensation in the passionate out- break "Gran Dio morir si giovane." In short, no success could be more complete. Madame Bosio was recalled twice after the first act, twice with Mario, and once alone, at the fall of the curtain, to receive the congratulations of a delighted audience.

Mario's Alfredo was perfect throughout, both in acting and singing. Evidently determined to sing his best he carried out his resolution. The "Libiamo" created a furor, and was rap- turously encored. The air in the second act, "Di miei vellentì," though given with intense feeling, did not produce a corre- sponding impression. The duet, "Parigi, o cara," exquisitely warbled by Mario and Bosio, was one of the "hits" of the performance, and was repeated with acclamations. On the whole we consider Mario's Alfredo—his third Verdi part—one of his most striking and finished assumptions, and prognosticate for *La Traviata* as great a popularity as that achieved by *Rigoletto* or the *Trovatore*.

Signor Graziana, who had not quite recovered from his hoarseness, gave, notwithstanding, weight and prominence to the part of the elder Germont by his fine voice and manly style.

The divertissement, *La Brasilienne*, followed.

La Traviata was repeated on Tuesday, and succeeded by *La Brasilienne*.

On Thursday *I Puritani* was given for the introduction of Mdle. Parepa, in the character of Elvira. This lady, who had been announced in the prospectus among the *prime donne*, comes from the Opera at Lisbon, and obtained a certain reputa- tion there. She possesses rather a powerful voice, extensive in compass, with the upper notes somewhat harsh. She made little impression, and has hardly facility enough for the florid music of Elvira. The "Polacca" was unsatisfactory. She sang better in the scena in the second act, in which she gave indica- tions of some excellence. Madlle. Parepa, nevertheless, cannot take the position of *prima donna assoluta* at the opera.

Next Thursday will constitute an epoch in the annals of the Royal Italian opera. Mdle. Victoire Balfé makes her first ap- pearance on the stage in *Sonnambula*. The greatest excitement prevails in musical circles respecting the *début* of the daughter of our popular composer, and, we may add, the most sanguine expectations are formed as to her success.

ST. MARTIN'S HALL.

A GRAND concert, consisting of Mozart's *Requiem* and Men- delssohn's *Lobgesang* was given, on Wednesday evening, at St. Martin's Hall, under the direction of Mr. Hullah. The principal vocalists were Miss Banks, Miss Palmer, Miss Marian Moss, Mr. Sims Reeves, and Mr. Thomas. The performance of the above masterpieces was most admirable, and might almost challenge comparison with any yet given by institutions of much higher pretension. Mr. Sims Reeves sang, from first to last, magnificently, and excited the enthusiasm of the audience to the highest pitch. His rendering of the air, "He counteth all your sorrows, and the deeply poetical solo, "The Sorrows of Death" (in the *Lobgesang*), was the very perfection of musical expression. Where all was so admirable, general eulogy might perhaps suffice; but still we cannot refrain from selecting one portion of Mr. Sims Reeves's performance for special praise. We mean his delivery of the transcendently fine passages, beginning on the words—"Watchman, will the night soon pass?" which calls into requisition the loftiest powers of vocal art, and is more "trying" than any other part of the work. The three ladies acquitted themselves most creditably throughout, and the efforts of Mr. Thomas contributed largely to the general success of the performance. The band and chorus went well under the direction of Mr. Hullah, and the entire concert seemed to give perfect satisfaction to a very numerous audience.

PHILHARMONIC CONCERTS.

The following was the programme of the third concert, on Monday last:—

PART I.			
Sinfonia in A minor, No. 3	..	Mendelssohn.	
Aria, "Zeffiretti lusinghieri," Mad. Clara Novello (Idomeneo)	..	Mozart.	
Overture (ou Suite) in D major	..	J. S. Bach.	
Concerto, pianoforte, in G, Herr Rubinstein	..	Rubinstein.	
PART II.			
Sinfonia in F, No. 8	..	Beethoven.	
Recit. { "Non, je n'espère plus"	..	Gluck.	
Aria { "Oh toi, qui prolonges mes jours" }	..		
(Iphigénie en Aulide), Mad. Clara Novello.	..		
Solos, pianoforte { a. Nocturne in G flat }	..	Rubinstein.	
{ b. Polonaise in E flat }	..		
Herr Rubinstein.	..		
Overture (Berg-geist)	..	Spohr.	
Conductor—Professor Sterndale Bennett.	..		

The band is being as rapidly as possible dis-Wagnerised, under the skillful direction of Professor Sterndale Bennett—who, if Herr Richard Wagner stands at the North Pole of the world of music, is stationed himself at the South—or *vice versa*. Both the symphonies were admirably played. The *allegretto scherzando* in Beethoven's *sinfonia* was honoured with an encore; and the three quick movements of Mendelssohn obtained all the greater clearness and delicacy from the fact of their being taken somewhat slower than has lately been the custom. The audience were warm in their appreciation.

Bach's fine *suite* of movements was an innovation, and a welcome one. It was famously executed, and keenly relished by the connoisseurs. Professor Bennett seems to have registered a vow that the great John Sebastian shall be familiarised in this country. All musicians will respect him for his zeal in a cause so sacred to art. The splendid overture of Spohr was gloriously performed.

Mad. Clara Novello sang the airs of Mozart and Gluck (rather successful composers of vocal music) in her very best style.

Herr Rubinstein's music and performance so exactly tallied with the account given in a recent letter of our correspondent, "An English Musician" (who heard the Russian pianist in Paris) that we have scarcely a word to add. The music is, in the strictest sense of the term, *bad*; in short, it can scarcely be called music at all. The playing of Herr Rubinstein is far more wonderful than pleasing; but we prefer hearing him in something less incoherent and nonsensical than his own compositions, before offering a decided opinion of his talents as a *virtuoso*. His reception was but cold. We remember the time when the picturesque and magnificent overture to *Guillaume Tell* was hissed by certain ridiculous *quidnuncs* at the Philharmonic Concerts. Of what were the sensible amateurs thinking, on the present occasion, that they allowed Herr Rubinstein to get half way through even the first movement of his so called "concerto!"

MUSICAL UNION.

At the third "sitting," on Tuesday afternoon, the following was the programme:—

Quartet, D minor (No. 68 Pleyel and No. 43 Berlin Edition)	..	Haydn.	
Trio, No. 2, in F, Op. 123 (Pianoforte, Violin, and Violoncello)	..	Spohr.	
Quintet, B flat. No. 2. Op. 87	..	Mendelssohn.	
Solos. Pianoforte. Promenades d'un Solitaire	..	Heller.	
Executants:—1st Violin, M. Sainton; 2nd Violin, Herr Goffrie; Viola, Mr. H. Blagrove; 2nd Viola, Mr. R. Blagrove; Violoncello, Signor Piatti; Pianoforte, M. Hallé.	..		

We would willingly have paid homage to the splendid talent of M. Charles Hallé who was playing better than ever, and to the very admirable execution of M. Sainton and his coadjutors, in the quartet and quintet; but the "Record" of Mr. Ella was so disfigured by personalities and vulgar insolence directed against individuals invited by himself to attend the performance, that we must be satisfied with merely recording that it occurred.

Meanwhile, we trust to find opportunities of recording justice to the great artists we have named in other places, where they will not be made ridiculous by the clumsy panegyrics of the Director of the Musical Union.

CRYSTAL PALACE CONCERTS.

The programme of the second concert (Friday, May 8th) was as follows:—

PART I.			
Overture, <i>Anacreon</i>	..	Cherubini.	
Duo, "Crudel Perche," Mdlle. Marai and Sig. Graziani	..	Mozart.	
Madrigal, "In the merry spring"	..	Ravenscroft.	
Aria, "Nobil Signor," Mad. Didiée	..	Meyerbeer.	
Swiss Echo Song, Mdlle. Devries	..	Eckert.	
Duo, "Sull'aria," Mesdames Grisi and Marai	..	Mozart.	
Aria, "Disperso il crin," Sig. Gardoni	..	Meyerbeer.	
Finale, "Maffio Orsini"	..	Donizetti.	
PART II.			
Overture, <i>Der Freischutz</i>	..	Weber.	
Trio, "Quasi seti sfugge," Mad. Grisi, Signors Neri Baraldi, and Ronconi	..	Donizetti.	
Aria, "Vien, Leonora," Sig. Graziani	..	Donizetti.	
Duo, "Dove vai?" Signors Gardoni and Ronconi	..	Rossini.	
Chorus and Prayer, "O Nume" (<i>Masaniello</i>)	..	Auber.	
Aria, "Una furtiva lagrime," Sig. Neri Baraldi	..	Donizetti.	
Duo, "Quis est homo," Mesdames Marai and Didiée	..	Rossini.	
Preghiera, "Del tuo stellato"	..	Rossini.	

Conductor—M. Sainton.

Encores were awarded to Madame Didiée in the Page's song from the *Huguenots*; to Ravenscroft's madrigal; to Mdlle. Rosa Devries in the Swiss Echo song; and the trio from *Lucrezia Borgia*.

The weather was fine, and the company numerous.

At the third concert, yesterday week, the weather was still finer than on the preceding Friday, and the attendance more numerous. The programme, as before, presented no novelty. It was as follows:—

PART I.			
Overture, "Ruler of the Spirits"	..	Weber.	
Aria, "Havvi un Dio," Mdlle. Devries	..	Donizetti.	
Duo, "Della Mosa," Mesdames Marai and Didiée	..	Meyerbeer.	
Madrigal, "Now is the month of Maying"	..	Morley.	
Aria, "In terra ci dividero," Sig. Neri Baraldi	..	Mercadante.	
Trio, "Proteggia il giusto cielo," Mesdames Devries and Marai, and Signor Gardoni	..	Mozart.	
Aria, "Il mio piano," Signor Ronconi	..	Rossini.	
Quintette e Finale, "Incesta Panima" (<i>Otello</i>)	..	Rossini.	
PART II.			
Overture, <i>Zampa</i>	..	Herold.	
Duet, "Una dama" (<i>Comte Ory</i>), Mdlle. Marai and Signor Gardoni	..	Rossini.	
Serenade, "Com'è gentil," Signor Mario	..	Donizetti.	
Trio, "Ti parti l'amore," (<i>Otello</i>), Madame Grisi, Signors Gardoni and Tagliafico	..	Rossini.	
Madrigal, "Who shall win my lady fair"	..	Pearsall.	
Aria, "Ah! mon fils," Madame Didiée	..	Meyerbeer.	
Duet, "Ebben a te ferisci," Mesdames Grisi and Didiée	..	Rossini.	
Finale, "Qual cor tradisti!"	..	Norma.	

Conductor—M. Sainton.

There were no encores in the first part. In the second there were three—the overture to *Zampa*, splendidly executed under M. Sainton's baton,* the serenade from *Don Pasquale*, and the air from *Le Prophète*.

* The first instrumental piece, by the way, ever encored at these concerts.

BARON CELLI.—It is with great pleasure that we hear of several eminent artists having volunteered their services for a concert to be given in June for the benefit of the widow and family of the late Baron Celli, who was Kapellmeister to the late King of Bavaria, and professor of singing to the present Queens of Prussia and Saxony, besides being well known as the master of Grisi, Schöberlechner, Albertazzi, and other distinguished artists. We trust that on this occasion the friends of the deceased maestro will, by their presence, embrace the opportunity of paying a tribute to his memory.

MR. HENRY LESLIE'S CHOIR.

THE progress of this choral body is steady and certain, as was plainly evinced on Friday night (the 15th instant), at the first of a series of three "subscription concerts," which took place before a numerous audience in the Hanover-square Rooms. Mr. Henry Leslie is thoroughly competent for the task he has undertaken—a task which only a musician could accomplish in a satisfactory manner; and that, while ostensibly an amateur, he is a musician in the fullest acceptance of the term, is amply proved by the compositions he has given to the public. The selection of madrigals, part-songs, etc., on the present occasion, was extremely interesting; the performance generally was admirable, and the success commensurate with its merits. The concert began with Dr. Croft's anthem, "God is gone up," the opening of which (although not exactly a plagiarism) can hardly fail to conjure up a reminiscence of the famous canon, "Non nobis Domine." It was extremely well given, and the subdued tone of the voices in the passage "Sing praises to God," was the more entitled to eulogy, on account of the perfect intonation by which it was accompanied. The next piece—"O hills, O vales of pleasure"—one of Mendelssohn's most beautiful part-songs, was faultlessly rendered, and encored with unanimity. Nothing could be more irreproachable than the gradations of tone throughout the whole of this. Equally good, in another style, was the same great master's vigorous and characteristic hunting-song—"Now morning advancing"—in which the progress from soft to loud ("piano to forte")—to employ the recognised phraseology) at the beginning of each stanza, would have charmed any cultivated audience, independently of the striking beauty of melody and harmony. Bennett's plaintive "Flow, O my tears" was another triumphant example of subdued singing; while nothing could be more spirited in its way than Converso's "When all alone, my pretty love," which was encored. In listening to these madrigals, so fresh, spontaneous, and rhythmical, it was difficult to believe that nearly two centuries had elapsed since they were written,—a period, indeed, when music was literally in its cradle.

In the second part, F. Fleming's smooth but insipid setting of Horace's 22nd ode—"Integer vite, scelerisque purus"—and Kucken's "War Song," a parody on the Huntsman's Chorus in *Der Freischütz*, were both capitally given, and both encored, although the last, a very poor specimen of vocal part-writing, was unworthy of a place in such a concert. The other choral pieces were Netherclift's common-place madrigal, "Ye happy, happy shepherd swains;" Mr. W. C. Macfarren's clever part song, "The Curfew" (Longfellow's words), composed expressly for Mr. Leslie's choir, and Pearsall's "I saw lovely Phillis lying on lilies," one of its author's happiest efforts. Two pieces by Mr. Henry Leslie were introduced and received with especial favour, the duet for sopranos, "Hope's Adieu," ably sung by Misses Hemming and Watkins (in which the composer's predilection for Mendelssohn can scarcely escape remark), and the ingenious quartet from the oratorio of *Immanuel*—"Take heed, watch, and pray"—which was intrusted to Miss Hemming, Mrs. Dixon, Mr. Arthur Coleridge, and the Rev. C. A. Wickes.

The programme was very agreeably varied by some pianoforte music, the pianist being Miss Arabella Goddard, whose playing, exquisitely finished as usual, and distinguished as much for energy and expression as for refinement, caused the greatest possible delight. The pieces selected by Miss Goddard were the variations from Handel's *Suite* in E major (familiarily known as "The Harmonious Blacksmith"), and two of Professor Sterndale Bennett's most elegant and masterly compositions for the pianoforte without accompaniments—the romance entitled *Geneviève* and the *Rondo Piacevole*, one of the most graceful and charming movements in the modern repertory of the instrument. Both performances elicited the warmest manifestations of approval, and the "Harmonious Blacksmith" being loudly encored, was repeated with increased effect. It was a great boon, on such an occasion, to escape one of the so-called "brilliant fantasias" upon operatic melodies; but Miss Goddard's predilection for genuine music does not seem to be confined to her own "soirées" or to the concerts of our great classical societies; it attends her everywhere.

The whole concert was directed by Mr. Henry Leslie (who accompanied his own compositions on the pianoforte) with the utmost ability. The improvement of his choir was a subject of unanimous comment.

EXETER HALL.

MADAME MADELEINE GRAVER and Herr Goffrie gave a "grand miscellaneous concert" at the above hall on Wednesday evening, which was most numerous attended. The principal vocalists were Mesdames Clara Novello, Caradori, Hertha de Westerstrand, and Miss Dolby; Mr. Weiss and Herr Reichardt; the solo instrumentalists, Herr Ernst, Signor Bottesini, Madame Madeleine Gräver, and Madame Clara Schumann. There was also an efficient band (selected from the Royal Italian Opera orchestra) under the direction of Herr Goffrie, who, in his novel position as conductor, displayed praiseworthy zeal and intelligence. Madame Gräver's talent as a pianist was exemplified in three instances. Her first effort was in Mendelssohn's fine concerto in D minor; her second was in a duet for two pianos by Moscheles and Mendelssohn (variations upon the march from Weber's *Preciosa*), in which Madame Gräver had the valuable assistance of Madame Schumann; and her third was Benedict's "Fantaisie Hongroise." In the two last pieces, Madame Gräver especially distinguished herself. She almost divided the honours with her formidable companion in the duet, and gave the fullest effect to Benedict's brilliant and musicianly *fantaisie*. Madlle. Westerstrand made her *début* in London on this occasion, and met with very great success. Her first piece was Mozart's air, "Die Königen der Nacht," from *Die Zauberflöte*. The fair *débutante's* delivery of the opening movement was somewhat damaged by excessive nervousness; but in the *allegro* she seemed to have thoroughly regained her self-possession, and her exit from the orchestra was accompanied by general applause of the most enthusiastic kind, amounting, indeed, to a demand—an honour which, however, was respectfully declined. Madlle. Westerstrand possesses a very high soprano voice, extending beyond F in alt (which she takes with perfect ease), and executes florid passages in the upper registers with remarkable distinctness and brilliancy. As a singer of the Anna Zerr school, she deserves to take a leading position in this country, and will doubtless, when sufficiently known, become generally popular. In a Swedish song, which she subsequently gave, Madlle. Westerstrand was also very successful.

From amongst the other striking features in this concert we must select, for special praise, Mercadante's duet, "Dolce conforto," by Madame Clara Novello and Miss Dolby; Herr Ernst's wonderful performance of his own *fantaisie* on Hungarian airs, and the famous "Carnival of Venice;" Signor Bottesini's double-bass solo; Herr Reichardt's graceful and expressive singing of George Macfarren's new ballad, "No, not I;" the "Io l'udia" of Madame Caradori; and Balfe's setting of Longfellow's poem, "The Reaper and the Flowers," by Mr. Weiss.

HER MAJESTY'S THEATRE.—The Direction of Her Majesty's Theatre have announced their intention of giving a Morning Performance on Monday, June 1st, which is to be not a mere concert but an opera proper. The programme is arranged especially with a view to gratify those who are prevented, by distance and other causes, from being frequent visitors of the opera, and promises to supply, as completely as a single entertainment can do, an opportunity of hearing almost all the artists whose names have become so popular. Of thousands who give up the ordinary attractions of a London evening for the sake of a healthful residence beyond the smoke, many must have been tantalized to hear of the fascinations of Piccolomini, the exquisite art of Alboni, and the advent of a new tenor like Giuglini, and to know that such engagements were beyond their reach, or to be obtained at much inconvenience. To the dwellers in the pleasant country around the metropolis, the announcement of a morning opera will be like a new pleasure, and the announcement for the 1st of June promises something to suit every variety of taste. The performance will include *La Traviata*, with Piccolomini and Giuglini, and the *Barbiere*, condensed into one act, which will

afford a specimen of Alboni's wonderful vocalization. The opera will commence at half-past one, and is expected to terminate at half-past five.

MENDELSSOHN.

(From the *British Quarterly Review*.)

(Continued from page 316.)

UNQUESTIONABLY the most striking passage in the history of music is the rise and unbroken continuity of that series of composers which has made Germany, for the last century and a half, the musical centre of the world. The great period of German poetry began almost simultaneously. The thunders with which Bach, from his organ, inaugurated the grandest triumphs of the one art, would scarcely be subsided before Klopstock, in his *Odes*, sung a noble advent hymn to the Augustan era of the other. They were alike, too, in rapid progress towards perfection. As poetry culminated in Goethe, who has himself shown how far his all-inclusive genius represented that which had gone before, so, at a later period, Felix Mendelssohn Bartholdy resumed in the great circle of his creative power those splendours of musical faculty which had preceded him. From Bach down to Beethoven there is no great composer with whom Mendelssohn had not much in common, though, as we shall see, he had his own matter and mode of the loftiest order. We do not, indeed, mean to say that the actual products of Mendelssohn's genius fully bear out an analogy with Goethe. "*Ars longa, vita brevis*," was more mournfully true for the composer than for the poet. Though the former early began his work and bent to it with a brave earnestness through all his brief career, many a golden link is wanting to the chain with which we might have taken the full measure of his powers.

The general parallel between German music and German poetry fails in one particular. Other countries besides Germany had great living poets, but the music of that land was the music of all the world. In imaginative writing France had great names and England still greater; but the sturdiest patriotism of both could but admit that there were but one Haydn, one Mozart, and one Beethoven. The only other contemporary school of music, that of Italian opera, serves, by contrast with its own light and sensuous character, to show where the soul and intellect of the art found their native energy. The Rhine and its wines were not more unique phenomena to the touring and bibbing portion of European society than the music which sprung into being in their neighbourhood was to all lovers of the tuneful art. After the existence of this concentrated interest for more than a hundred years, Mendelssohn, in succession to Beethoven, was its direct heir. In the presence of Weber, Meyerbeer, and Spohr, he was *facile princeps* amongst the composers of his time and country. As a proof and a consequence of this, there is now scarcely a performance of high-class music, in any part of the world, from the programme of which Mendelssohn's name is omitted. How, and under what circumstances, he attained this great position within the few years vouchsafed to him, is an inquiry, we hope, not without interest to general readers.

In the early life of Mendelssohn, not one favourable augury for a noble future was wanting. The very race from which he sprung was the primeval fountain of sacred melody. He held kinship to Miriam and the "sweet singer of Israel." His more immediate genealogy was not undistinguished. His grandfather was Moses Mendelssohn, a kind of Hebrew-German Plato, who, in the years when German literature was putting on its strength, stood with mild philosophic countenance by the side of Lessing, Wieland, and Klopstock, and was in no degree dwarfed by the stature of his contemporaries. To the dignified Theism of the grandfather the sacred music of the grandson seems to succeed in the same relative order as the new to the old dispensation. While, however, a great Jew philosopher was well enough for the penultimate link in Mendelssohn's ancestry, the ultimate was still better, for his father was a rich banker, possessing all resources to lavish upon the culture of the son, and an eye to see in him something worthy to tax them all. The genial banker occupied his proud intermediate position between Moses and Felix without sharing the genius of either; but that position was not to him the "point of indifference," for he showed a humorous appreciation of the honour in his habitual saying, "When I was a boy people used to call me the son, and now they call me the father of the great Mendelssohn." Nor was there wanting to the early direction of the composer's powers that blessed influence which has entered as a primary element into nearly all that is great in human deed—the fostering care of a tender and thoughtful mother. She was of a distinguished family of the name of Bartholdy, but it was her chief distinction and happiness that she gave to her son his last name and his first musical impressions.

Mendelssohn, the second of four children, was born in Hamburg on

the 3rd February, 1809, in a house behind the church of St. Michael, which house the author of the German "Memorial" takes care to inform us was left standing by the great fire of Hamburg—a circumstance which, in these degenerate days, we find it difficult to attribute to any remains of that musical susceptibility which the elements were wont to show in the days of Orpheus and "old Amphion." The child's leading taste displayed itself at an amazingly early age, and it was carefully nurtured and every appliance furnished for its development. No need in his case, as in poor little Handel's, for stealthy midnight interviews with a smuggled clavicord in a secret attic; nor, as in the case of Bach, for copying whole books of studies by moonlight for want of the candle, churlishly denied. Mendelssohn's childhood and youth present as fair a picture of healthy and liberal culture as educational records can show. A warm and discerning affection charged the atmosphere in which he grew up with every influence that could elicit and strengthen his latent capacities. About his third or fourth year the family removed to Berlin, and here, under the training of Berger, he acquired his mastery over the pianoforte, which in his eighth year he played with wonderful finish; while in the theory of music he had made so much progress under rough old Zelter—best known as the friend and correspondent of Goethe, that his tutor was fond of telling him with a grim smile how the child had detected in a concerto of Bach six of those dread offences against the grammar of music,—consecutive fifths. "The lad plays the piano like the devil," says Zelter to Goethe, amongst many other ejaculations of wonder at Mendelssohn's early musical development. Finally, in 1821, he brought his pupil on a visit to Goethe at Weimar, and with this event commenced the long-standing friendship and correspondence between the composer and the poet.

(To be continued.)

SIGNOR AND MADAME FERRARI'S CONCERT.—This annual entertainment took place on the evening of the 12th instant, at the Hanover Square Rooms, and was attended by a very numerous and fashionable audience. The singers were Miss Dolby, Mad. Ferrari, Sig. Ferrari, and Mr. Sims Reeves; the instrumentalists were Miss Arabella Goddard (pianoforte), Herr Ries (violin), Herr Lidel (violoncello), and Sig. Giulio Regondi (concertina). The concert began with Professor Sterndale Bennett's Chamber Trio in A major, the pianoforte part in which was played to perfection by Miss Arabella Goddard, with whom this beautiful composition seems to be an especial favorite. She was supported with very great ability by Herr Ries and Herr Lidel on the violin and violoncello. Mad. and Sig. Ferrari then sang "Se un istante," the popular duet from Mercadante's *Elisa e Claudio*, in a highly artistic manner, and were much applauded. Mr. Sims Reeves's "Quando le sere" (*Luisa Miller*) was in his best manner; and nothing could be more finished and unaffected than Mad. Ferrari's "Batti, batti" (violoncello obbligato, Herr Lidel). An *andante* and a *capriccio* for the concertina, composed, and performed with his accustomed excellence by Sig. Regondi, pleased unanimously. The other vocal pieces in Part I, were the air, "Si tra i ceppi," from Handel's *Berenice*, given with musicianlike chasteness of style by Sig. Ferrari; Herr Luder's charming song, "L'Emigré Irlandais," charmingly rendered by its constant and eloquent interpreter, Miss Dolby; and the fine trio of Beethoven, "Tremate," by Mad. Ferrari, Mr. Sims Reeves, and Signor Ferrari.

Part II. began with a duo for concertina and violoncello wonderfully well played by Signor Regondi and Herr Lidel, and encored. Another encore rewarded Mr. Sims Reeves for his admirable singing of "Come into the garden, Maud;" and another to Miss Arabella Goddard for her exquisitely graceful, neat, and brilliant execution of the *prestissimo* in C major from Mendelssohn's *Lieder ohne Worte*, which she prefaced by an equally fine performance of the *Volkstied* in A minor. Macfarren's pretty trio, "Nora," was capitally sung by Madame Ferrari, Miss Dolby, and Signor Ferrari; the duet of Rossini, "Mira la bianca luna," received every justice at the hands (and voices) of Madame and Signor Ferrari; Miss Dolby gave Balfe's ballad, "Five months ago the stream did flow," with perfect sentiment; and the concert terminated, as effectively as it had begun, with the well-known quartet from the last scene of *Rigoletto*, sung with great spirit by Madame Ferrari, Miss Dolby, Mr. Sims Reeves, and Sig. Ferrari. Mr. Cusins accompanied with his accustomed talent.

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